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THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

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OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL ART EDUCATION ASSOCIATION. COVER DESIGN—WILLIAM MAHONEY

One thousand nine hundred and fifty-three years ago the greatest teacher known to Christendom was born. We are, once again, observing his birth in a manner which has become traditional with us. It is appropriate that we should do so. Because our observance of Christ's birth is a tradition with us, it is also a cultural habit. Habits by their very nature may be unthinking acts.

Let us, then, not celebrate this joyous season as a habit but rather as the traveller who refreshes himself as he pauses on his journey, replenishing his energies before pushing on. Christ, so many centuries ago, taught what we believe today. May we all, at this holy season, pause and review our heritage for the strength and the wisdom to be worthy teachers.

Your officers and the staff of the Journal wish to extend to you the most sincere wishes for a full and rich Christmas season.

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THE EVER-WIDENING VIEW

It is encouraging to note the progress that art education as a profession has made in recent years. This progress can be identified in many ways. The methods of teaching art have been refined and improved. Great advances have taken place in a wider use of old, well-established materials; and in the discovery and use of new tools and materials. Through study and experience, teachers have gained a better understanding of youth, their characteristics at various levels, how they learn, and what affects their growth. Teachers of art have a better understanding now, than they ever had before, of the significant role of art in the total educational process.

But of even greater significance than these, is the growth in professional responsibility. This can be seen in the organization within school systems—the welding together of teachers' points of view in an expression of purposes and ideals in art education. In a similar cooperative way teachers of art have organized themselves in state art education associations. The regional organizations have been at work for many years and their conferences, publications, and research studies have added strength to the whole field of education. On a nation-wide basis the National Art Education Association has rapidly grown to be a potent force in the advancement of art education across the country.

It is indeed a credit to the many hundreds of teachers and supervisors of art who see as their responsibility the improvement of the profession at all organizational levels.

The horizon continues to widen. Today, we are in a most unusual period of development in the history of art education. There is a notable and exciting development in the art teaching profession on an international front. The October issue of the COURIER, a publication of UNESCO, is devoted in its entirety to Art and Education. The articles are well illustrated and contain material of interest to every serious teacher of art. Just what are the problems for art education in India? What progress is being made in Japan? How do the aims of education in the Orient differ from those in our own country? Under what physical conditions can creative growth be assured? Distinguished art educators from India, England, Belgium and Japan answer these and other questions. Henri Matisse, the grand modern master of France, contributes his ideas on *Looking at Life with the Eyes of a Child*.

These articles in the COURIER will appear in unabridged form in a new UNESCO volume entitled "Art and Education: A Symposium" edited by a past-president of NAEA, Dr. Edwin Ziegfeld of Teachers College. This 250 page book will contain 45 essays by outstanding teachers from various countries in the world. This will be a unique publication. It will perhaps be the only single source from which teachers of art may obtain a realistic understanding of the world-wide nature of the problems of art education.

For the many teachers who have participated in the development of the profession at local, state, regional, and national levels; there now will be an opportunity to take an active part in an international organization. As a result of the Seminar on the Teaching of the Visual Arts held in Bristol, England two years ago, teachers and specialists from many countries have formed the **International Society for Education Through Art**. Teachers and supervisors will be looking forward to hearing about INSEA, learning about its projected activities, and acquiring information on how to participate in its work.

Undoubtedly, in the United States, the best and most effective way for teachers to keep abreast of international art education will be through the NAEA, by way of the regional organizations. The opportunities are rich and growth in the profession will continue. The strength we now have comes from working together. As the view widens we must add to our number and thus to our growth and to the advancement of art education everywhere.

HAROLD A. SCHULTZ, President
 Western Arts Association
 Professor of Art Education
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WHAT PRICE OUR PEOPLE'S CULTURE

RUTH REEVES

Painter & Designer

In his account in the *New York Times*, November 8, 1953, of the meeting of the American Federation of Arts, Stuart Preston said the talk boiled down to three points: "that art in its widest sense is the index of the degree of civilization reached by any given country; that it is a potential national asset, and that much more will have to be done to make it an actual one."

Such a statement made in connection with a conference of a national organization of forty years standing may be only a shadow no larger than the span of a man's hand on our 20th century horizon. Nevertheless, it constitutes one of the many signs indicating that leaders and organizations in our cultural field, not to mention a public becoming increasingly aware of its need for fuller participation in the arts, are currently preoccupied with questions revolving around whether or not our government is doing enough to give widespread encouragement to the promotion of what one art educator has aptly called the "artistic humanities."

These questions are now coming out in unusually sharp focus as a result of the recent advent of two government documents.

The first is the introduction last May of a fine arts bill, H.R. 5397, by Representative Charles R. Howell, companioned by a bill, H.R. 5136, introduced by Representative Emanuel Celler, and sponsored in the Senate by a measure, S. 1109, introduced by Senators Murray, Neely, Humphrey, Langer and Kefauver. These provide for the establishment of an all-encompassing, all-coordinating national arts program envisaging the eventual creation of a Department of Education and the Arts.

The second is a one hundred and forty paged document entitled, "Art and Government—Report to the President by the Commission of Fine Arts". (In case it is not already known, the Commission of Fine Arts is an agency established in



1910, the seven members of which are appointed by the President to advise him, the Congress, and all Federal agencies undertaking art activities, on matters pertaining to art. Its present functions are purely advisory; its powers in relation to other agencies is limited; its yearly budget, (around \$21,000) as well as its working staff, are small; its administrative composition consists of one layman, three architects, one landscape architect, one painter and one sculptor. To date the work of this commission has revolved largely around advising in matters concerning the erection of government buildings in the Capital, and the murals and sculpture used to decorate them.) The introductory chapters in this report outline its basis, the procedure of its development, and the Commission's history. It then proceeds to make about thirty recommendations for strengthening and improving the art activities of various federal agencies. The report also includes testimony from prominent individuals in the art world and from representatives from the government agencies using artistic work and services. The Commission, as well as virtually all those called upon to testify in con-

nection with this report, opposed any unification of art activities under a Bureau of Fine Arts.

Implicit in the Howell-Celler fine arts bills is the contention, as Leslie Judd Portner stated in his *Washington Post* article of August 16, 1953, "that the quality and efficiency of art work carried on by the Government is not adequate, precisely because it is split up among so many agencies that there can be no adequate standards maintained, the job being done only as well as funds and personnel of each agency are able to do it. A central coordinating committee, by pooling resources and personnel, could see to it that only the best artists and materials were used, and that the over-all program would be an effective one, with no duplication of effort as now exists. This would also in the long run make for greater economy, because of the concentration of personnel and materials."

In connection with the Commission of Fine Arts' opposition to the creation in this country of what would be tantamount to a Ministry of Fine Arts, Mr. Portner goes on to say:

"The Commission's contention that a centralized government agency would ipso facto exert compulsion on the artist and interfere with his freedom of expression seems rather far fetched. Our Department of Education has not required uniform educational methods of American schools; our Department of Agriculture does not require that everyone till his field in the same way. Nor does it follow that a government agency for the arts would insist that all artists paint alike."

From the above it is obvious that in January, when Congressional hearings on the Howell-Celler bills are scheduled, the issues of centralization versus decentralization of the arts implicit in these two documents will be joined. In the meantime, in order that those concerned with the cultural development of our people may weigh intelligently the merits of retaining and expanding the avenues of government encouragement of the arts we already have as against the formation of the so-far-untried-in-this-country plan described in the bills, it is important to become as informed as possible about the documents which have yeasted these issues.

Specified categories of the so-called "artistic

humanities" with which the National War Memorial Arts Commission as described in H.R. 5397 and H.R. 5136 would concern itself are the following:

1. A Division of Music,
2. A Division of Drama and Speech,
3. A Division of Ballet and other forms of dance,
4. A Division of Literature and poetry,
5. A Division of Architecture,
6. A Division of Educational and artistic motion pictures and still photography,
7. A Division of Educational and Artistic Radio and Television,
8. A Division of Fine Arts Personnel,
9. A Division of Painting, Sculpture, Printing, Engraving, and Other Graphic and Plastic Arts, and
10. A Division of Colleges and Universities, Museums and Galleries of Fine Arts, Symphony Orchestras and Opera Companies and all other institutions and organizations dealing with the humanities.

Small wonder that in a talk given at The American Federation of Arts Meeting this Autumn, Lloyd Goodrich, of the Whitney Museum of American Art, said that the Howell bill, if passed, will be the most munificent act of public art patronage since the age of Pericles.

H.R. 5397 asks for appropriations "not to exceed \$1,000,000 for the fiscal year ending June 30, 1954 and not to exceed \$20,000,000 for each fiscal year thereafter." When asked what the chances for the passage of his bill might be in an admittedly economy-minded Congress Mr. Howell pointed out that the Federal Government not only supports private industry by giving financial aid to shipping, airlines, and farming, among others, but that only recently the Secretary of Commerce had listed 64% of the Commerce Department's budget of \$958 millions as going to financial aid to road building, airports and the merchant marine. However, as is the case in our National Science Foundation Act, which Mr. Howell used as a precedent for his bill, he said he believed that once the Federal Government gives the cultural side of our lives the official recognition it de-

serves, private, business and foundation gifts to the National War Memorial Arts Commission will be forthcoming.

Mr. Howell believes that a Federal arts program should have its focal point in the Nation's Capital—as all other countries do—and at the same time stimulate a nation-wide arts movement at the grass roots without dominating or controlling it. Ways to do this are provided in his bill which calls for: (a) building a national theater-opera house in Washington as a war memorial; (b) building the Smithsonian Gallery of Art, authorized by the 75th Congress as a part of the war memorial also; (c) providing rain protection at the amphitheatre built by the Sesquicentennial Commission so it can be used by the National Symphony Orchestra and other great cultural organizations for summer programs; (d) assistance to Federal, D. C. Government, State, County and local authorities, colleges and universities, and other cultural organizations in development and maintenance of programs in the fine arts. Central to the Howell bill is the concept that an education which includes the humanities is essential to political wisdom, and so in a sense it is a Federal-aid-to-education measure. A study of the national arts programs of foreign countries, particularly the British Arts Council plan, was helpful in formulation of his bill, Howell says.

Closely paralleling the objectives of the Howell bill, Mr. Celler's bill, H.R. 5316, also calls for a proposed National War Memorial Arts Commission to be authorized and directed:

(1) to develop and encourage the pursuit of a national policy for the promotion of, and for education in, the fine arts;

(2) to initiate and support both professional and amateur activities in all fields of the fine arts by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of activities in the fine arts, and to appraise the impact of such activities upon the general welfare and the cultural development of the Nation;

(3) at the request of the head of any department, agency, or independent establishment of the Federal Government, or of the Board of Commissioners of the District of Columbia, to initiate and support specific fine arts activities in connection with matters relating to the general welfare and the cultural development of the Nation by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of such fine arts activities;

(4) to award, as provided in section 10 (4) scholarships and graduate fellowships in the fine arts;

(5) to foster the interchange of fine arts information among professional and amateur artists (both individuals and organizations) in the United States and those in foreign countries, and between the Federal Government and governments of foreign countries.

(6) to evaluate fine arts programs undertaken by agencies of the Federal Government, and to correlate the fine arts program of the Commission with similar programs and activities undertaken by individuals and by public and private professional and amateur fine arts groups;

(7) to establish, maintain, and administer in the Nation's Capital a theater and opera house to be known as the National War Memorial Theater and Opera House, to be constructed in accordance with section 10 (2) and used in the development of the fine arts as provided in section 10 (5);

(8) to employ artists and other personnel and generally to do such things and have such other powers as may be necessary to encourage the development of contemporary art and effect the widest distribution and cultivation of such art by professionals and amateurs alike;

(9) to assist financially and otherwise in the preparation and presentation of professional and amateur fine arts productions and programs which contribute to the achievement of the purposes of this Act and which are prepared and carried on by Federal, State, county, and municipal agencies and authorities, by accredited nonprofit colleges and universities, and by other nonprofit organizations in the field of the fine arts; and

(10) to establish such special commissions as the Commission may from time to time deem necessary for the purpose of this Act.

(b) In exercising the authority and discharging the functions set forth in subsection (a) it shall be one of the objectives of the Commission to strengthen professional and amateur activities, study, and education in the fine arts, including independent work in the fine arts in all parts of the United States, including its Territories and possessions, and to avoid undue concentration of such activities, study, and education.

It is no longer widely remembered but on May 17, 1938 the 75th Congress passed a Public Resolution of special interest to painters, sculptors and graphic artists, and, in fact, to everyone interested in the cultural life of our time.

This Public Resolution No. 95 provides for the erection and maintenance of a Gallery of Art in Washington, D. C., to be called the Smithsonian Gallery of Art, the purpose of which is to house such objects of art as the Government and the Smithsonian Institution "now possess, or such as may hereafter be acquired". The policy of the Governing Board of the Gallery as set forth

in the act would be, among other things, "to foster, by public exhibitions from time to time in Washington, and other parts of the United States, a growing appreciation of art, both of past and contemporary time . . . to encourage the development of contemporary art and to effect the widest distribution and cultivation in matters of such art . . . and to acquire (by purchase or otherwise) and sell works of contemporary art or copies thereof . . . To employ artists and other personnel, to award scholarships, conduct exhibitions." (Public Resolution No. 95, Section 4).

Although the Act was passed and approved so many years ago, the Gallery has not yet been built. The only funds actually appropriated in the Act,—\$40,000,—were spent in holding a national competition for the design of the building. It was won by Eliel Saarinen of Detroit, who received the major part of the \$40,000 for his design.

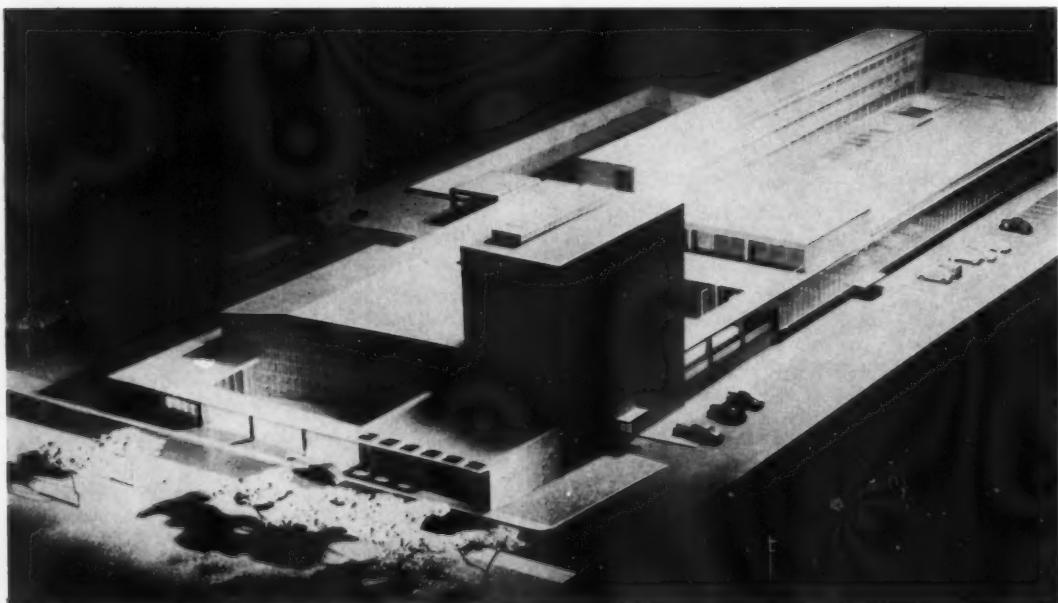
Sections 19 and 20 of H.R. 5397 not only call for the appropriation of funds for the establishment of the Smithsonian Gallery of Art and its full program as stated in Public Resolution No.

95, but also envision the incorporation of additional activities. These are:

1. "to encourage a strong and vital art of painting and sculpture through the maximum use of artists in the decoration of public buildings;
2. to promote the useful arts;
3. to secure suitable art for the decoration of public buildings in this country and buildings of the United States Government in foreign countries;
4. to carry out this work in such a way as will best assist in stimulating the development of American art and rewarding outstanding talent which develops."

These sections of the bill provide that "Whenever a public building is to be constructed by or under contract by a Federal agency the Director (of the Smithsonian Gallery of Art), and the head of the Federal agency which will have jurisdiction over such building upon its completion, shall jointly determine what percentage, if any, of the total construction cost of such building

(Please turn to Page 14)



Model of the proposed Smithsonian Gallery of Art designed by Eliel Saarinen

CHILDREN'S VALUES

JAMES L. HYMES, JR.

Professor of Education,

George Peabody College for Teachers

Author, *UNDERSTANDING YOUR CHILD*

I am sure that every speaker whom you have invited from an allied field to address you has faced his task with fear and trembling. Each of us feels so much more at home when we say our same old truths to people who are already familiar with them. We have, all of us, a sense of strangeness, of venturing, of doubt, as we go forth to talk to others, to people whose interests are basically the same but whose training and experience and daily living give them a different vocabulary and somewhat different emphases.

I shared this sense of hesitancy. Yet the more I think about my topic, the more comfortable I become. The less I am overwhelmed by the feeling of "stranger." It looks more and more to me as if children's prime value—as revealed by what youngsters do, by what they seek, by what they prize and appreciate when they achieve it—is amazingly close to one value which artists and art educators hold dear, both for themselves and for all other people.

We have to recognize, of course, that individual children at various points in their growth will hold their own private values. These will stem from their particular and personal interests, from the accidents of the special experiences they have had, from the peculiar stresses in their homes and in their schools and in their communities.

Granting this, it still seems possible to identify one value which all children hold. This they hold, not by virtue of their private pasts but because of their very human nature. This particular value is rooted, not in the accidents of an individual child's living; it is rooted in the common basic and pervading biology of all children. It is this value, this basic concern, this powerful driving force, this goal setter, this motivator that I feel

sure is held dearly by children through all the years of their growing up, and by artists and art educators through all the days of your daily work.

In one sense it is hard to get at values, to state with any certainty what it is that truly moves a human, what it is that he is basically after, what he uses to judge the desirability of this act or that. We cannot use the one method that comes most quickly to mind: the direct question. "What do you prize? What are you after? What counts most above all?" For all of our rational qualities, true words do not come in response to inquiries such as these. This is not because people are dishonest but because that which matters most is embedded so deeply in the human that words do not come to name it. The human is unable to give words—a name, an answer—to something in his bones and organs and muscles, in his heart and in his toes that sets his feet down one path and makes him turn away from another.

It is not a question of honesty or dishonesty, of willingness to cooperate or unwillingness to tell, of conscious wish to put into words or of intentional desire to hide. The truth is that the value stems from forces so deep down within the person, so much a part of the person, that the human who holds them and lives with them is unable to give a name to them.

Getting at values is hard because the tongue fails us. But getting at values is also easy: **Behavior tells us.** Answers do not answer, but choices reveal. Explanations are not trustworthy but persistent preferences are. Usual language can lead us astray but consistent wishes, the human's acts—these can tell us what it is that the child puts on top above all.

Look at children. Look at them at any age from infancy through adolescence. Look and you will see one consistent choice: The strongest drive in the growing person is to be a person. The strongest urge in the developing human is to be himself. The most powerful pushing force in infant, in preschoolers, in schoolage child, in the preadolescent and in the adolescent is to his individuality that marks him off—a particular person, himself, a separate person—off from all other humans.

*Address delivered at the National Art Education Association meeting, St. Louis, Missouri

This drive is so strong that it propels the very young child out from all the comfort, the protection, out from the warm dependency of infancy into the rough-and-tumble of crawling, of standing, of walking on his own. It propels him from what certainly seems like the easy-going days when food is brought to him, those effortless days when the spoon is lifted to his mouth, when the cup is held to his lips, when the spoon is brought back again and offered again. The urge is there, not to be on the receiving end but to be the doer. The urge—if you have seen it, you know how strong and deep and powerful—to grab that spoon himself, to hold that cup himself, to choose this food and, literally, to spit out that. Without instruction—yes, even in the face of instruction, down, down when age is figured in months, at the very start of a life—the child is saying in his behavior: "I want to do it myself, I want to do it my way."

No one has urged the child; no one has persuaded him; no one has exhorted him; no one on the outside has built into him this value. But genes and chromosomes have. They have made this child a human and that is to say they have built into him a powerful drive to do a job, the child's growing job, to be a person, to be himself.

For a long span of years—and it can seem like a woefully long span if you live with this revolutionary, wanting his independence—here is the note the child is striking over and over again: "I want to do it my way. I want to do it in my time. I want to do it in my fashion." The eighteen-month-old's fast feet, running more away from the parent than toward him, beat out this tune. The two-year-old's tongue, finding it so much easier to say NO than to say YES, is playing the same melody a hundred times a day. Three-year-old's busy fingers—working so hard to tie a shoe lace, to zip a zipper, to button a button—drum on the nerves of those impatient adults around the child: "I'm not a baby. I'm a person. I'm ME. I have my ideas."

This concern with being a separate person, an individual, is so powerful that it pushes the child into stubborn, insupportable, and vastly irritating positions. Have you heard a four-year-old insist that this is not the road to his school? That

this is not the way his bed should be made? That you do not know anything? Have you seen a four-year-old fly in the face of his own knowledge, fly in the face of logic, fly in the face of his own past experience because—more important than truth, more important than being right—is this deep down desire to have an idea. It takes the self-control that comes with full maturity to remember that these ideas, four-year-old style—expressed so inappropriately, expressed so forcibly, expressed so persistently—contribute toward a basically good quality in the child: his growing sense of his own power, his own strength, his own self.

Have you seen a four-year-old rearrange a living room. The pillow is brought in to go here, the piano stool is moved over there, the favorite blanket from the bed is brought in to go under the pillow, the chair you love to sit on is moved over next to the piano stool. We tease and joke about the urge some women have to rearrange the furniture. You should see four-year-olds at work! Every parent of one has long ago learned never to sit without looking. The chair is not there; the four-year-old has moved it! Here is energy, persistence, strength, follow-through, and what is in back of it? The same old earmark of the healthy human: the concern with leaving his impress, his mark, his stamp on his surroundings.

As children become three and four and five—yes, even when they are six and seven and eight—one kind of activity is their first free choice. Look anywhere around you and you see it: These are play children, make-believe, let's pretend . . . youngsters full of imagination. What is in back of all of it? Listen to what they say: "You must be dead and I must be the pilot and this must be our plane and we must go on a trip." What is in back of their make-believe horseback riding, their pretend shooting of guns, their love for the cowboy, their delicious fun in sitting behind a steering wheel of anything, their delight in honking a horn and making a noise like a powerful motor? Is not this the child choosing those postures, those roles, those implements which seem to give him strength, which give him control: "I must be the mother and you must be the sick baby . . . I must be the doctor and I

must come to see you . . . I must be the milkman and I must bring you milk . . . I must be the mailman and I must be knocking on the door . . ." Isn't this again the child's canny way of turning to those fields which let him know: "I'm strong, I'm good, I'm me."

Younger children show all of this to us best because younger children have not yet learned to put on the nice cloak of politeness; they are not yet too concerned about the right thing to do, the good word to say. Younger children are free to show us, not only their concern, but the **human** concern. They do it in nasty ways—through willfulness and stubbornness, in attacking ways through strong kicks and fist hitting, through language that can grate on the ears. They do it too through nicer ways—a table set, a pair of snow pants pulled on, boots managed. They do it through foolish ways—holes punched in a screen (but just exactly where they wanted them), a door painted (but not one you wanted painted), dishes washed (but not the ones that needed "washing").

Difficult, easy, foolish, any way these youngsters are revealing: This is the task that your humanity puts on you. You must grow into a human, a separate human, into a person, a distinct person, into someone who is you and no one else in the whole wide world.

And this is not the younger child alone. This is not a phase of growing which stops with some magical sixth birthday. This is not a passing concern but something younger children show us which is true of all ages in growing up.

It is easy to be fooled here because at some point in the child's growing up he seems to be saying, not: "I am an individual" but "I am just one of the group." Unless you have had your nose rubbed aggravatingly into the beginning of the story, a quick look at these later years can mislead you. Glance at the beginning school-age child's great concern with mastering skills. See him bent on conquering the business of jumping rope, of roller skating, of riding a bicycle, of managing a yo-yo.

Or come into the developmental picture only at the point when some craze sweeps the neighborhood. Everyone must have a holster, everyone must have a lasso, everyone must have a

knife, everyone must have a real baseball glove. The quick and the late look seem to say that youngsters are the greatest conformists of all. Any urge to be a person, to be separate, to be different seems now to be submerged in a stronger concern to be the same, to be like all the others.

Yet listen carefully. Look back at where the child has come from. See the path his feet have always chosen. Underneath this seeming conformity you will find the same theme song.

The youngster wants to acquire the popular skills, to own the popular possessions, to do the popular things, not so that he can lose his identity, but as the new way in his new age that he can find it. Now he gains strength for himself by knowing that he is no longer the little child of his family, but the big child of the street.

These children are determined to dress exactly the way all their other age mates dress. Live with them at home and you know only too well that their greatest discomfort is to stand apart. "Why must I wear rubbers? Why can't I wear jeans? Why do I have to have a jacket? Why must I carry a raincoat?" The everlasting complaint of the child is that his parents are forcing him into that most evil of all positions: the sore thumb, the person who stands out. The note in behavior seems to be conformity. But don't misread it. Conformity is the path at this point to individuality.

A process begins—one can set the starting to school age time as the convenient gate—in which a youngster finds himself as a person by aligning himself closely with those of his own age. He takes on their color, their ways, their language. Parents and teachers despair. But the burp, so unwelcome and unappreciated at the family dining room table, is a tremendous status-carrier on the street corner. The silly jokes, so boring to staid adult ears, are the entree into the goodwill of one's own age mates. Possessions clutter up bedroom, bathroom, living room and kitchen sink—dirt, mess, junk to adults, but priceless trinkets, the membership ticket into the world of one's peers.

Youngsters use the copycat approach as the road to individuality. You see it in the elemen-

(Please turn to Page 13)

BOOK REVIEWS

Art Education Today 1951-1952. An Annual Devoted to the Problems of Art Education. "The Secondary School Program". Published by the Bureau of Publications, Teachers College, Columbia University, New York.

The most recent issue of **ART EDUCATION TODAY** is devoted to the problems of the junior and senior high school as viewed by experienced and well informed educators. This particular issue is distinguished by the high standards of writing exhibited by the ten authors who show a remarkable common agreement and general basic philosophy in the material covered. Instead of a series of unrelated articles one feels a unique continuity and singleness of purpose.

The volume breaks with tradition in that it includes no illustrative material. There is sufficient meat included however to balance any noticeable lack of such examples. Also, the general format is attractively presented, including cover design, color plan, and type, all of which makes an inviting appeal to the reader.

It is most fitting that Irwin Edwin's topic "Art as Education" should be chosen as the lead article. As a philosopher one feels he is well informed on the complex organization of the human personality and the fact that it is not just a matter of reason only. He places high value on the development of the imagination in education.

Edwin Ziegfeld does an excellent job of presenting the place of art in general education in his article "Art and the Secondary Program". Since this is an area greatly undeveloped in the present day high school, it is commendable that the subject should have emphasis. He bases his precepts on the fact that creativity is something which all people have in common, and that the core program is a means of reaching more students.

Pearl Shecter writes from personal experience under the title "Working with Adolescents". She emphasizes the importance of relationships with students and learning to understand them. Her methods show an insight into how to guide by

encouraging a constant searching and experimental attitude.

In "The Development of an Art Program" Luke Beckerman gives us a fine example of how to effectively plan courses in art from grades 7 to 12. From experience he points out that the extremes of complete regimentation, and a directive program to complete freedom of choice, are neither one satisfactory. Of special interest is the experiment in relating Art and Industrial Arts into a General Shop where the student does his own designing rather than using commercial patterns.

An unusual approach to a source of art subject matter is presented by Charles Howard Hayes in his fascinating study of children and their personal problems in "Vocation and Art". His method is a realistic one in the way he utilizes the immediate environment and there is much here from which to profit.

Alex Pickens in "Building on Student Interests" defends and justifies the child-centered, interest-pattern, broad-fields curriculum. He believes that imposed ideas and activities such as presented through unit-building or other methods in the subject-centered school program do not provide the dynamic leadership which art is capable of rendering to the curriculum.

Jerome Hausman in "Art in the Junior High School" is concerned with how the arts fit into the education of an integrated personality. He believes in providing maximum opportunities for free manipulation and experimentation with a great variety of media, and gives personal examples from his own teaching experience to support his views.

"Art in an Evolving Core Program" by Mary Beth Wackwitz and Lucile Lurry shows how the core program improves the teaching of art and makes all learning more valuable in that children learn to think, and to experiment in many ways. The core-art relationship affords art a major role to play in problem-solving.

From London we have a challenging report on "The Relation of the Arts to Education and Society" by Barclay Russell who informs us it is the responsibility of education to see that the imagination and emotions are not neglected so that they atrophy and finally disappear. He in-

dicates that this creates an unbalance of individuals, where there is over-emphasis on the development of the mind and suppression of more fundamental human qualities.

It is gratifying to see the secondary level beginning to receive the consideration long due it, since it has never been as well defined as the elementary.

PAULINE JOHNSON

ANNOUNCEMENTS

The editors of Art Education are planning a new department to be included in the following issues of the journal. We believe that a functioning journal should carry news of the Association, of art and of art education to its members. We also believe that the journal should act as a voice for the membership, carrying their opinions and ideas to their officers and to fellow members. In an effort to achieve this in some degree at least, we are asking you, as members of the NAEA to write "letters to the editor" excerpts from which will be printed. We ask only that all letters be signed and that they deal with issues pertinent to our organization.

Letter to the Association

To the National Art Education Association:

Because of our tradition of local control of education in the United States, we have always drawn back from a strong national office of education. Yet, in a country as diverse and creative as ours, we need some means of exchanging ideas and coordinating efforts of individuals, local schools and school systems, and state and regional groups in our profession in order that this expenditure of thought and energy may add up to a strong educational force.

The voluntary organization of nationwide scope with its supporting local and regional branches is the answer we in education have found for giving ourselves chances to talk together, test ideas, and carry on debates across the nation. We do this through national conferences, yearbooks, pamphlets, and periodicals. We also find unity through national officers, committees, and boards working for a common cause. Especially in troubled times, when fore-

front ideas in education are being challenged by those who do not understand or do not care, it helps one to take heart and maintain his convictions with courage if he knows that he belongs to a group that supports some basic positions on issues.

The Association for Supervision and Curriculum Development, which includes in its membership specialists from many curriculum fields, has been watching with gratification and interest the efforts of art educators to unite forces throughout the country. It has been nothing short of amazing that, without a paid staff, the National Art Education Association has been able to sponsor two history-making national conventions and to produce yearbooks of such high quality as well as a monthly magazine.

We of the ASCD wish to congratulate your organization and to wish you success as you continue your united efforts.

ALICE MIEL, President,
Assoc. for Supervision and Curriculum Development

REGIONAL NEWS

Regional news and items for publication in the Journal should be in the hands of the editor not later than the 25th of the month preceding the month of publication.

The 1954 Western Arts Association Conference

The 1954 conference of the Western Arts Association will be held in Grand Rapids, Michigan April 11-15. Many members have had a part in developing the theme for the program—"The Relationship of Contemporary Design to Art Education." The city of Grand Rapids will provide a stimulating environment for such a conference. It is a recognized center of fine design in home furnishings. In the immediate area can also be found fine educational institutions and outstanding business and industrial organizations.

As the theme suggests, the conference will consider art education's relationship to current design as it is being expressed in major areas of present day living. The effect of contemporary design on life today, its influence on our future culture, and what art education in the

schools can and should do about it will be important concerns.

For several years, Western Arts Association conventions have been membership participation-work conferences. The organization of the 1954 program will continue this plan. It will provide for general sessions including a presentation of industry's views by a noted designer, art education's relationship to design by an outstanding educator, and further exploration of the theme through panel and symposium by an educator, a designer, a scientist, a sociologist, a creative artist, a psychologist, and an historian.

Eight consultants, well known experts in the areas of architecture, costume, industry, interiors, graphic arts, photography, painting, and sculpture will meet with participants in discussion groups.

Two sessions of demonstrations related to these areas have been arranged. Twenty-four small study groups have been scheduled where implications at the elementary, junior high school, and senior high school levels can be discussed.

Exhibits, tours, and trips to special places of interest in the vicinity are also planned. Luncheons, coffee hours, a Smorgasbord, and the Ship's Party will provide relaxation and an opportunity to meet and visit with friends.

Western Arts Association extends a cordial invitation to all members of NAEA to come to Grand Rapids for an exciting and profitable week next April.

Edith Henry, Reporter WAA

REPORT TO THE COLLEGE ART EDUCATION SECTION OF THE N.A.E.A.

At the national convention of the N.A.E.A., the college teachers of art education met for a two-day workshop session under the chairmanship of Julia Schwartz, Arts Education Department, Florida State University. As an outgrowth of our experiences at this and other similar meetings, it was apparent that some form of organization of college teachers of art education was necessary to carry out proposed plans in a more systematic and effective manner. Subject to N.A.E.A. Council approval, a College Art Education Section was established within the N.A.E.A. to operate relative to problems pertain-

ing to teacher education. To provide continuity of effort between convention meetings, there was formed a steering committee consisting of a chairman elected by the section and representation of at least two members from each regional area appointed by the national chairman.

The chairman with advisors from the steering committee submitted the following statement to the N.A.E.A. Council to provide clarification of the type of organization desired and to emphasize the interest of members in developing more effective use of the N.A.E.A. structure:

"Teachers of art education at the college level desire a means of achieving more specific identification within N.A.E.A. They wish to establish channels of communication between their colleagues in teacher preparation institutions for the purpose of stimulating cooperative efforts on problems unique to the teaching of art education at the college level.

"They desire no formal organization, no constitution, no dues, no officers charged with carrying on any program of activities independent of N.A.E.A.

"They desire from the N.A.E.A. Council appropriate action to encourage and facilitate more effective use of the N.A.E.A. structure to serve the professional needs and interests of these members.

"Their elected regional representatives are considered as contact individuals for their regions with a chairman as coordinator."

After discussion at the post-convention session of the Council, authorization was granted for the group to proceed with its program of activities.

It is important to note that a college teacher of art education is now in the favorable position of being able to communicate systematically with his colleagues who face similar problems in other institutions. He achieves this while maintaining contact with the total field of art education represented in the N.A.E.A. membership.

At the suggestion of the N.A.E.A. Council, the steering committee is being increased with members-at-large to equalize and make representation more proportionate. When this is complete and our working channels are in full operation, the workshop recommendations for action will be implemented by group activities directed toward the solution of these problems, and we can better coordinate our activities with those of the regionals and other professional groups. Information and other data that is collected will be presented at the next general meeting in

1955. In this way, we will have a continuing program which can be examined and supplemented at a full membership workshop. We can thus eliminate the need to retrace and rehash areas covered at previous meetings.

Walter Johnson, University of Illinois, and Earl Weiley, Wayne University, have agreed to be members of the Coordinating Committee on Collegiate Problems of Teacher Education to maintain our voting membership at full strength. Clifton Gayne, University of Minnesota, the present chairman of the Coordinating Committee, provides our representation with continuity as the other member of our group. This committee of the American Association of Colleges for Teacher Education provides an opportunity for representatives of the special fields in teacher preparation to exchange points of view and co-operate in developing policies for making the best use of resources of these special fields in the teacher preparation programs of A.A.C.T.E. affiliated institutions. Meetings are held in Chicago once or twice each year. To keep down expenses, representatives are from A.A.C.T.E. institutions within reasonable distance.

During the last three days of the St. Louis convention, in cooperation with our A.A.C.T.E. representatives, five volunteer groups developed basic recommendations regarding a Tentative Art Education Supplement for A.A.C.T.E. Evaluation Standards. This supplement, which parallels the General Standards already in use, will help to facilitate more specific evaluation of art education programs in teacher preparation institutions. The first draft has just been completed and is now being used experimentally as a part of the A.A.C.T.E. evaluation study in progress in several institutions. It is also being circulated among members of the volunteer committee for their study and suggestions. After this Supplement is tested and revised as a result of experience, it will be submitted for approval by the Studies and Standards Committee of the American Association of Colleges to be made available to any institution which wishes to use it. A copy of the initial draft may be obtained now by addressing the Department of Art Education, University of Minnesota, Minneapolis 14.

REID HASTIE

CHILDREN'S VALUES

(Continued from Page 9)

tary school; you see it in the high school. Fads hold sway. EVERYONE must have a rain slicker written on and mottoed; EVERYONE must wear white socks; EVERYONE must pin a handkerchief on her dress; EVERYONE must have his shirt-tails sticking out.

Yet if it seems silly, a foolish approach to finding one's self, look for the clue that gives the answer. It lies in the word EVERYONE. Not everyone does these things; only all children. Silly folk, tired folk, old folk—parents and teachers—do not. The youngster is taking a good look backward and saying to himself: "I am not like them." In establishing that opposition, he is at the same time saying: "I am like myself."

Even at these older years the disguise sometimes wears thin. We do not have to penetrate through mysteries of behavior to get to the root value of all when we hear these upper ages express their loud and positive opinions: "I hate modern houses . . . I just love piano solos . . . I can't stand it when people act like that." Sometimes we are fooled. Our ears go to the verb; we hear the hate, the love, the can't stand. That is not the word the adolescent wants us to spot. The key word is the short one, the pronoun, the I.

Even though the disguise is thin, perhaps we get fooled the most by the boy-girl relationships that sometimes plague our high school classes, and that fill our homes with chatter. We get very aware of girls and boys chattering on the telephone, of boys and girls giggling over their dates, of the teasing about who loves whom. The slowly developing sexual development of the adolescent gives the cast to the behavior here, just as the language development of the two-year-old determines how he will express his value, and the physical dexterity of the school-age child sets the tone for the specifics of what he does. But while this is sex—just as at four and five and six, we see the imaginative play—there is a stronger note down underneath. These youngsters are more nearly saying: "Look at me, I have a date; Look at me, I went with him; Look at me and how I am dressed; Look at me and where I am going." The underlying

value, the major note since birth, is still there: the young person attempting to find himself as a special person, a unique person.

At every age this crashes through, in disturbing ways and perhaps sex activities fall under that head, but always too in reassuring ways. For these same boys and girls, out loud so that we and others can hear them, worry about their future: "I wonder if I would be a good doctor." They over assert, and out loud so that we can hear them, their opinions: "But that is wrong. People should not do that." Here are sounds that tell us of a growing seriousness. Many times the sounds have a religious note and that is particularly comforting. Just as often they have a strong moral sound and that reassures. But listen, because threatening or reassuring, the base note is always there: I, my ideas, my values, my future, Me, the person who I am.

You see now why I lost my hesitancy and the sense of being a stranger. Individuality—the child's strongest value—is your value too. Your field—the unstructured freedom of the white sheet of paper, the whole wide choice of colors you offer children, the different kinds of paint, the different ways of painting—the very content through which you deal is one of the major means through which the child can achieve this thing which is so dear to him. But just to say that art experiences enable youngsters uniquely to achieve this precious individuality would be old stuff indeed. Your contribution goes further than that.

Along with your white sheets of paper comes, and ought to come, your accepting mind. Along with your pots of paint comes, and ought to come, your appreciating expression. Along with the free choice of media comes, and ought to come, your attitudes of approval and acceptance. Your field can give both product and process to children, both content and attitude, both material opportunities and emotional support.

Those of you who create with children and stand by to give them support while they create are just as prepared to accept the dabbling and smearing of the two-year-old as you are to accept the house-that-looks-like-a-house of the six-year-old. You can be thrilled when the four-year-

old simply covers his entire sheet of paper with one color, just as you are thrilled when the older adolescent captures detail and action.♦

You are not quite so much concerned as are other people with "Does it look like something I know?" You do not ask, quite as much as other people, "Is this the way I would do it?" You are much more prepared to feel down deep for the process that is going on, rather than simply to judge the product that is coming out.

It does not faze you when youngsters reach that point in their art development where they find their strength as individuals through a very close relationship with reality outside. You are pleased with the free choice of colors and the highly imaginative outpouring of the four-year-old and five, but you take in your stride the hesitations of the eight-year-old who is bothered because he cannot make his picture look exactly the way he wants it to. The free flight of fancy of the younger child is not more appealing to you—or threatening to you—than is the stern over-concern with reality of the older child. You look, not only at what he does but you try to feel along with him into why he does it.

The invitation of the materials of your field is wonderful for children but the support of your attitude is even more bolstering. You have a capacity to stand off and appreciate and a decent hesitancy to look on and judge. You find it easy to give respect, tolerance, a gentle patience. And it is this—a quality of mind in the adult's surrounding him that the child needs even more than he needs the mechanical chances to do. Your tone, your relationship, your willingness to go along makes it easier for youngsters to achieve their life's task: to be a person in their own right, to talk in their own way, to think through their own mind, and to feel with their own heart.

WHAT PRICE OUR PEOPLE'S CULTURE

(Continued from Page 6)

should be used to provide decorative art work—" (this being the term used in the bill to include murals, paintings, sculpture, water colors, prints, iron work, pottery, weaving, woodcarving, and artistic work in other media).

Also this section provides that when Federal

funds (loans or grants-in-aid) are made available to a State, county or municipality for the construction of buildings the agency making such funds available will also consult with the Director of the Smithsonian gallery of art, as to the advisability and appropriateness to provide decorative art work.

The way in which point four in section 20 (a) is implemented is incorporated in a provision establishing a system of open, anonymous, juried competitions to be used by each Federal agency, under jurisdiction of the Director (of the Smithsonian Gallery of Art) in selecting persons who will execute the decorative art work for any public building which, upon completion of construction, will be under the jurisdiction of such agency. Moreover, in conducting these competitions every opportunity will be given to painters, sculptors, and designer craftsmen, from the community in which the building will be constructed.

To the practising artist who has studied the amazingly politics-free British Arts Council plan the administrative composition suggested in Mr. Howell's bill cannot fail to be disturbing.

In the aforementioned article in the Washington Post Mr. Portner, commenting on this aspect of the bill, says,

... No agency . . . is better than the men it hires. The actual worth of a Government agency would depend upon getting the best talent in the field. George Biddle, painter member of the Commission of Fine Arts, has put his finger on the weak point of the Howell bill as it now stands. The bill asks for a commission to run the proposed agency which would consist of 22 members of such diverse positions as the chairman of the Senate Committee on Labor and Public Welfare; the Secretary of Defense, the Secretary of the Interior; the Chairman of the Federal Communications Commission; and others.

Only three members would be directly concerned with art: the director of the Smithsonian Gallery of Art; the director of the National Gallery, and the Chairman of the Commission of Fine Arts, the last two at present being one and the same person. To this would be added 15 eminent citizens to be appointed by the President. From these would be formed an executive committee, and it would not be until the third level, the divisional committees, that specialists in each of the 10 art fields would be chosen.

This seems far removed from direct contact with art. The 15 eminent citizens might or might not be the best in the field, according to the personal taste of the President. It would seem more to the point to have the entire commission from the beginning composed of outstanding experts who

would give full time service, and whose complete interest would be in the cause of art.

Before the hearings those persons in the fields of the arts, education, recreation and public affairs who agree in principle with the basic cultural objectives inherent in H.R. 5397 and H.R. 5136, should be concerned enough to study, not only digests of these bills, but the bills themselves, difficult though their legalistic phraseology is to wade through.

It goes without saying: professional artists are in general agreement that any governmental activity in the arts should be administered and directed by those with the best knowledge and experience in the art world. In this case they might find it understandable that the Howell bill calls for twenty-two ex officio members to help run the proposed agency. By and large these members represent the various Federal departments, agencies and commissions that currently use the arts as handmaidens, so to speak, to promote their proper functions. Therefore, it would probably be necessary for them to relate in some such manner to the proposed National Memorial Arts Commission, one of its objectives being to coordinate all governmental art activities.

But practising artists are bound to hold reservations on the methods whereby H.R. 5397 suggests the fifteen appointive members are to be selected, as, for instance, in section 2, (2):

"The President is requested, in making appointments, to give due consideration to any recommendations which may be submitted to him by State, county, and municipal governments and by organizations in the fields of the fine arts, education, recreation or public affairs."

From this it can be readily imagined that the provision about recommendations from State, county and municipal governments might well lead to purely political appointments to that body of "fifteen eminent citizens" from which the powerful executive committee would be drawn. To professional artists, as well as to the average citizen, it would seem far wiser to request the President to solicit recommendations exclusively from the national organizations concerned with the arts, education, recreation and public affairs, and, moreover, have these organ-

izations specifically named in the bill. From these names of eminent citizens fully qualified in the arts could surely be secured, and without possible taint of political appointment. The National Science Foundation Act specifies a similar modus operandi for securing nominations for the National Science Foundation Board so this suggestion has ample precedent.

In the case of appointments to divisional committees and special commissions, the bill provides for recommendations from leading educational and fine arts organizations in the particular field, but fails to name such organizations.

Other criticisms and suggestions about ways in which proposals embodied in H.R. 5397 might operate more effectively will doubtless be expressed, both before and at the congressional hearings, if a large enough group of individuals and organizations becomes concerned enough. As Representative Howell has said:

Congress has done little in developing a national policy on fine arts in our country mainly because the leaders in the cultural field have themselves made little or no effort to formulate sound and constructive proposals at the national level for consideration by the Congress.

In this connection it is important to recognize that business, farmers, doctors, labor and other major segments of our people have strong national organizations with representatives hard at work hammering out national policies in regard to their problems. The Congress is most successful at legislating when there is substantial agreement among all our people on any particular problem. Unfortunately, the fine arts have never had such national leadership. Such leadership as has developed in this field has operated at the municipal and county levels.

A digest of the recommendations in the second document mentioned—the Report to the President by the Commission of Fine Arts—may be summarized as follows:

Smithsonian Institution—“The specific function of this institution should be the formulation and administration of a program of activities rather than the guardianship of collections . . . The National Collection of Fine Arts should be given funds with which to purchase, annually, works of contemporary artists from which it should organize continual, changing exhibitions. It should plan to extend these resources to benefit all parts of the country, . . .” through traveling exhibitions, reproductions and publications of

various sorts. A new building for better showing of the present collections and provision of the additional services is advocated, as well as a program of international exchange of art exhibitions. Special funds are recommended for aid to educational institutions throughout the country developing programs respecting art.

General Services Administration—“. . . The Commission recommends that greater use should be made of sculpture, mural painting, mosaics, ceramics and stained glass in the decoration of public buildings, and . . . hopes that an adequate amount in relation to the cost of each building may be set aside for this purpose.” Occasional competitions are suggested to discover new and promising talent. Funds are also recommended “for the maintenance and restoration of works of art owned by the various departments and agencies of the Government.”

Department of State—A program of exchanging works of art and professional personnel with other countries is recommended, with appropriations and general arrangements to be managed by the State Department, but with the responsibility of selection and technical handling allotted to a professionally more qualified agency, such as the National Gallery. It is also recommended that “a certain percentage of the cost of erecting or equipping a building for an embassy or legation abroad could be used for the decoration of the building by American artists, and also for the purchase of works of art for use of such building and in its garden.”

Stamps and Coins—The procedure of designing postage and money was reviewed with general suggestions for “measures that will increase the prestige and authority of the art factor . . .”

Department of Defense—The Commission generally supported the present procedure of employing civilian artists in the various departments for “recording military operations”, or of using enlisted or commissioned personnel if civilian artists are not available. Museums of the Armed Services or a joint museum are advocated to provide a place for works of art related to military activity as well as other material and records of interest to the general public.

Department of Health, Education and Welfare
—Here a recommendation paralleled closely that

made for educational functions of the Smithsonian Institution, namely, to make available funds for providing material such as films, reproductions, personnel and services to help educational agencies in presenting an art program throughout the country.

Miscellaneous—Minor recommendations for other departments include encouragement to the Bureau of Indian Arts and Crafts, the use of art for decoration of veterans' hospitals and in medical rehabilitation courses for veterans and use of television, including an appropriation for a non-profit educational station in the District of Columbia.

An important additional recommendation was made in considerable detail by George Biddle, member of the Commission of Fine Arts for changes in the "organizational set-up of the Commission." This involves extending the personnel of the Commission with additional members on a full time, salaried basis, selected with the advice of representatives of museums and art organizations. Their function will be mainly to extend the services of the Commission in recommending properly qualified artists for the various types of work procured by the Government for various purposes and in any other projects to be set up by the Government.

Summary of Testimony

Description of art activities of the various departments and agencies of the Federal Government by representatives of each, on which the foregoing recommendations were developed, was also reported in summary. Each representative described the work being done, expressed opinions regarding the possibility of extending the work, and replied to recommendations suggested by members of the Commission. Many of the activities described are perfectly familiar to the art world in general or implied by the above recommendations. The following are some of the more unusual items that appear:

The National Gallery for a period of about three years organized exhibitions for circulation by the Inter-American Office of the Department of State, including a very well received showing of North American Indian Art. The National Collection of Fine Arts "has works of contemporary artists for assignment on loans to libraries, mu-

seums and colleges throughout the country. These loans are recalled by the Smithsonian Art Commission ten years after the death of the artist, at which time they may be accepted as part of the permanent collection of the National Collection of Fine Arts." The source of these paintings is the Ranger Fund of the National Academy of Design.

The National Collection of Fine Arts "serves the living American artist by holding contemporary exhibits under the auspices of the local and national art societies." The sources of works exhibited in this manner and other details are not specified. The Music Division of the Library of Congress shares costs of holding small concerts in cities and towns throughout the country. These activities seem to be dependent on funds from privately established foundations.

The Director of the Design and Construction Division, Public Building Service, seems to be generally opposed to the plan long advocated by various art societies of appropriating a fixed ratio of the total cost of all new construction for sculpture and mural decoration. He also referred disparagingly to various methods that had been used in the past to implement broad programs of commissioning works for federal buildings, as against leaving the matter virtually in the hands of the Department and its architects.

The Director of Educational Exchange for the Department of State discussed, among other things, the problems of circulating American art abroad. The Department feels "if some mechanism or organization could be devised which could facilitate a program of sending exhibits of cultural material abroad, without burdening the Department with the responsibility of selection . . . a great deal would be gained." Obtaining government funds for this sort of activity has proved difficult. The representative of the Department "was of the opinion that private funds from various foundations could be obtained . . . if there was some point of coordination without the Government . . ." The Chief of the Division of Foreign Buildings Operations of the State Department seemed to favor acquisition of works of art for embassies and legations and made several suggestions along this line.

A representative of the Army Crafts Unit discussed opportunities for art work in the Army, either for decoration of various quarters or recreation of the personnel. A number of shops and studios have been set up, but most of the emphasis in this program, following the apparent demand of the participants, is in the field of the crafts, and virtually no civilian personnel is involved except on a volunteer basis. Other artists in the Armed Forces include medical artists, heraldic designers and combat artists for historical record. The Navy recommended that the latter should be civilians in uniform like war correspondents, and the Air Force spoke for a museum of its own.

One of the most interesting items was the fact that an active department making documentary films is to be found in the Department of Agriculture. The service, established in 1912 with a camera acquired in 1908 and used to film flights by the Wright Brother at Ft. Myer, has expanded under the Department's Office of Information, to a point where some 160 titles with more than 12,000 prints are circulated to an average reported attendance of 12,000,000 annually. This is exclusive of prints sold to other circulating agencies.

Films of sufficient quality to win an award at the International Film Festival in Venice are produced by a competent staff including five film directors all of whom received their training in Hollywood. They are made not only for the Department of Agriculture, but for other federal agencies including the Air Force, Mutual Security Agency, Civil Service Commission and others.

The Department of Health, Education and Welfare employs a specialist in fine arts in the Office of Education, whose main function seems to be consultation with educational institutions on establishment and improvement of art programs. He points out in his report to the Commission that "no art association to date has attempted to assume complete responsibility for accrediting" personnel in the art field. A National Art Council has been created to attack this problem.

The Federal Communication Commission "hopes that many communities will form some sort of educational television authority to be

responsible for the development and control of their educational channels." He recommends that interested institutions band together for support of non-commercial stations and to introduce cultural programs.

State, Municipal and Foreign Activities

Reports from a number of state and municipal art commissions were received, most of which simply advise or pass on the design of public monuments and buildings. Exceptions are the Louisiana Art Commission, which holds annual exhibitions by Louisiana artists and students, circulates exhibitions, makes available works of reference and publishes a monthly news bulletin "Louisiana Art and Artists". The Detroit Art Commission manages the Detroit Museum of Art. The Municipal Art Commission of Los Angeles initiates an annual State Art Festival. The Art Commission of San Francisco, appointed with the advice of art societies, includes musical activities and stages an annual art festival.

Representatives of four foreign countries described the aid given by their governments to art. The programs of three are more or less well-known in this country: The Arts Council of Great Britain; the extensive support of art through the Ministry of Education in France and also the Ministry of Foreign Affairs, and the National Institute of Fine Arts in Mexico. The activity of Brazil in encouraging art through its Ministry of Education was also described.

Views of Institutions and Organizations

The report concluded with testimony by several organizations interested in the fine arts. First is the Committee on Government and Art,* Lloyd Goodrich, Chairman. The instrumentality of this Committee in inspiring the present report is discussed and a resolution in that connection is printed in full. A letter from Lloyd Goodrich to the members of his Committee is also printed containing various suggestions. He raises the question of centralization versus decentralization. Many who favor the latter, point out "that wide powers already exist which could be used for increased art activity, . . . and that it would probably be impossible to put through any im-

*This is a committee representing twelve national art organizations.

portant art legislation through Congress for some years to come." He favors strengthening and enlarging the Commission of Fine Arts and makes several favorable references to past Government experimenting in art patronage through the Treasury Department and WPA Art Projects, and underlines the need for cultural exchange with other nations.

A letter from the Sculptors Guild emphasizes chiefly the program of the Treasury Department Section of Fine Arts. Representatives of the American Federation of Art, Mural Painters Society, The National Association of Women Artists, The Association of Art Museum Directors, the College Art Association and the American Institute of Decorators all favored the programs advanced in various ways. The only antagonistic note was sounded by the National Sculpture Society which declined to approve the resolution of the Committee on Government and Art and spoke against being "coddled by a paternalistic government." They favored an income tax deduction for the purchase of work by American artists and the use of artists on juries, and advanced several other technical suggestions.

If there are many who believe that in an almost exclusively big-business Congress there is small hope for the passage of bills having to do with the cultural side of our people's lives, there is equal doubt in their minds that at this time little if anything will be done about the many good recommendations the Commission of Fine Arts has offered in its Report to the President.

If I may quote Leslie Judd Portner again, he says in an article reviewing this report for The Washington Post of August 16, 1953:

The commission suggests that music and ballet be handled by the music division of the Library of Congress. However,

the report quotes the following statement by the Librarian of Congress when asked if he could send musical organizations on tour abroad to spread American culture: "Dr. Evans expressed doubt that the Library of Congress was the best agency to sponsor symphony orchestras on foreign tour inasmuch as it reports only to the Congress, to which it is responsible for its appropriations and its policies. He felt that some new agency whose sole purpose was the promotion of music might better serve as sponsor for such projects." Where does this leave music? The report does not mention the fate of theater, opera or the dance, other than ballet, except to recommend for future consideration the building of a Federal theater and opera house, as funds become available.

The Commission does recommend that a new office be set up within the National Gallery for the exchange of exhibitions here and abroad. It points out that the gallery's inter-American office during the war contributed such a service in the Americas under the auspices of the State Department. It adds that the office had to be closed for lack of funds.

Yet for the past two years the Smithsonian Traveling Exhibition Service has been performing exactly the function that the commission proposes. Its French Drawings Exhibition, which was shown at the National Gallery last year and circulated with resounding success throughout this country, is an example of the caliber of work it has been arranging. It is hard to understand the necessity for removing this function from an already existing office and setting it up again at Government expense in the National Gallery, or, even worse, allowing a duplication of effort within two offices of the same Government bureau.

Many of the report's recommendations are very fine indeed. It has shown a most careful regard for the activities of the many branches of the Government now concerned with art, but its overall recommendations seem to be status quo for all agencies, including the Commission of Fine Arts, with more funds to be appropriated for each of them to carry out their individual activities. That this could ever serve to develop a national, let alone an international, policy in support of American culture, is hard to see.

If the commission is unwilling to enlarge its scope or to assume more authority; if it is opposed to a Government agency for the arts; if the agencies it recommends express themselves as reluctant to assume duties which they do not feel are theirs—what is the future for fine arts in America?

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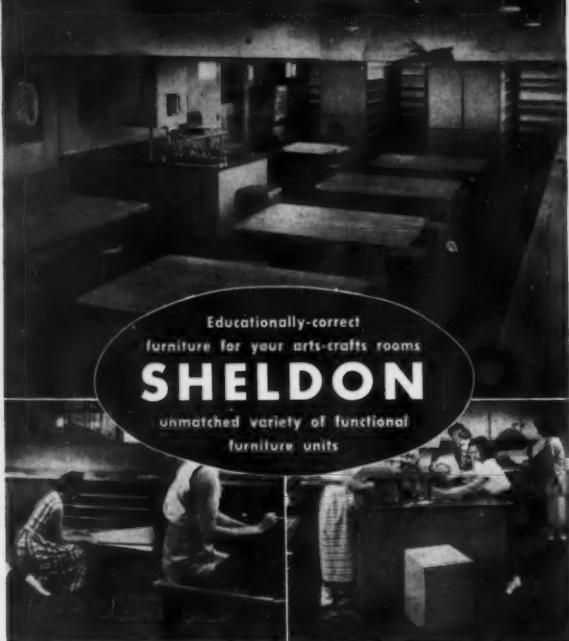
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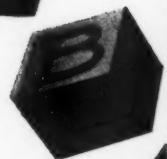
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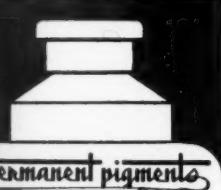
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